

123 Dunlap. None of them seemed to hurry, but with a few soft,
438 murmuring Yokuts words they faded into the car.
484

[574] At Dunlap we entered the gate of the first Indian camp. I expected them to finish their trading in a few minutes, so we could return to the Kaweah in short order. Although they hurried from the car to the house, I noticed that the sack of hupud and the large bundle of chawkish were left in the car. They visited a few minutes, exchanging news of all the friends and relations. Then Ada grunted and we all trailed back to the car. On we went to another place, where the performance was repeated. I was impatient at this, as the afternoon was fast slipping away. I saw that I would probably be late for that dinner engagement, but I knew better than to say anything.

At the third place we had no more than entered the house than Ada grunted. Letha ran out to the car and carried in the basketry materials. The trade was soon made and in less than five minutes we were on our way back to the Kaweah.

On our return I asked Ichow why Ada had not traded at the first places we visited. He explained that those first people had their bundles of hupud made up too small. I remembered that bundles of hupud were hanging on the walls of the houses, but, until Ichow mentioned it, I had not observed that they were smaller than Ada's bundles. All the way home Ichow and Ada tried hard to explain to me how trading was carried on between the Yokuts tribes and how their bead money was used in connection with it.

436 According to Ada, bundles of cladium root and redbud wood
438 were made up the same size. But sword-fern root was made
up about two-thirds as large. Because, as Ichow translated,
[484] "They had to travel a long way to get it and it had to be colored."

● [95] Ichow, prompted by a few soft murmurs from the rear seat, explained at great length—great length for a Yokuts—how important it was to have everything put up in the right size. Here is one of his statements. "In them old days them old people don't got scales to weigh with, don't got yard-stick to measure with. They make that black paint all into same size balls, not so big as your baseball. My old grandpa, *Che'-chia*, trade some balls that black paint for some balls white paint when I was a little boy. I see him do it. Both kinds paint they trade was in same size balls."

756 a Bankalachi (WM) informant. All informants speak of her as a powerful but good doctor who took part in the doctors' contest against men shamans. Her son, however, to whom she taught all her knowledge, used it for evil purposes:

754 Wuni was the last chief at the Tule River reservation. He was a Yaudanchi; he was a good man respected by all; he had only a little money.

683 Watisti had a lot of power. He had "all kinds" of supernatural talismans and dream helpers. He could make rattlesnakes bite people at any time of the year, yet such snakes were not visible to the victim.

Now Watisti disliked Wuni; he was jealous of his popularity. He sent a magic "shot" at Wuni. Though the "shot" entered at one place it scattered sickness all through his body. He died in a few days while Watisti pretended he was trying to cure him.

Upon the death of this chief several men wanted to avail themselves of the opportunity to kill Watisti. The shaman had been accused of several killings but this was the first they could "get" on him. Wuni was the last chief, so they consulted no one. On a Christmas morning under the leadership of Pete Suhusa, Yaudanchi (Y), another Yaudanchi, named Poncho, Bill Waley, a Wobonuch (WM) visiting at the reservation, and Juan Teinu went to Watisti's house. He lived alone. Teinu was sent to the house to tell the doctor that some people up the creek wanted to see him. When Teinu and Watisti reached the spot where the others were in ambush they all shot at the doctor. Watisti had a talisman with him. He pulled it out, waved it, and flew through the air for a little distance but he was shot again and was killed. Watisti's mother had been dead a long time. He had no relatives that anyone can recall except his mother-in-law, who was alive at the time. She was very angry over his death and went about telling relatives of the avengers, "You're going to get a red cane," meaning that the winatum, who carried a cane ornamented with red paint, would be going about announcing their death.

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CHIEFS AND SHAMANS

756 The foregoing accounts give ample evidence of the baleful effect that shamans had upon native life in south central California. That their success was largely due to what was doubtless imaginary powers does not matter; they played an awe-inspiring, dominating rôle whatever its basis. The penalty of death which was dealt shamans did not deter the strong-minded. The acquisition of wealth and power was worth the risk to the man who possessed the talents needed for the fulfilment of his ambitions.

622 The question naturally arises, what were the relations between
756 the chiefs who wielded legal power, and these impressive non-officials
572 of anti-social activities? As a matter of fact there seems to have been more harmony than conflict owing to a system of reciprocal services; a system which greatly increased the wealth of the chief on the one

769 and keen, little, basilisk eyes, stepped forth into the quadrangle and began to walk slowly to and fro around its three sides, making the opening proclamation. He spoke in extremely short, jerky sentences, with much repetition, substantially as follows:

[537] "Make ready for the mourning. Let all make ready. Everybody make ready. Prepare your offerings. Your offerings to the dead. Have them all ready. Show them to the mourners. Let them see your sympathy. The mourning comes on. It hastens. Everybody make ready."

He continued in this manner for about twenty minutes, then ceased and entered his booth; after which silence, funereal and profound, again brooded over the encampment. By this proclamation he had formally opened the proceedings, and he took no further part in them, except in a short speech of condolence. By this time the Indians had collected in considerable numbers on the embankment, and they kept slowly coming forward until the circle was nearly completed, and the fire was only visible shooting up above their heads. A low hum of conversation began to buzz around it, as of slowly awakening activity. The slow piston-rod of aboriginal dignity was beginning to ply; the clatter and whizzing of the machinery were swelling gradually up. No women had yet come out, for they took no part in the earlier proceedings. It was now quite ten o'clock, and we were getting impatient.

Presently the herald, a short, stout Indian, with a most voluble tongue, came out into the quadrangle with a very long staff in his hand, and paced slowly up and down the lines of booths, proclaiming:

769 "Prepare for the dance. Let all make ready. We are all friends.
539 We are all one people. We were a great tribe once. We are little now. All our hearts are as one. We have one heart. Make ready your offerings. The women have the most money. The women have the most offerings. They give the most. Get ready the tobacco. Let us chew the tobacco."

● [195] This man spoke with an extraordinary amount of repetition. For instance, he would say: "The women—the women—the women—have the most—have the most—the most money—have the most money—the

PROCLAMATIONS AND PRELIMINARIES.

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women—the women—have the most offerings—the most offerings—give the most—give the most—the women—the women—give the most.”

He spoke fully as long as Sloknich had done, and while he was speaking they were preparing a decoction of Indian tobacco by the fire. When he ceased he took his place in the circle, and all of them now began to sip and taste the tobacco, which seemed to be intended as a kind of mortification of the flesh. Sitting along on the embankment, while the nauseous mess was passing around in a basket, and others were tasting the boiled leaves, they sought to mitigate the bitter dose with jokes and laughter. One said, “Did you ever see the women gather tobacco for themselves?” This was intended as a jest, for no woman ever touches the weed, but nobody laughed at it. As the powerful emetic began to work out its inevitable effect, one Indian after another arose from the circle and passed slowly and silently out into the outer darkness, whence there presently came up to our ears certain doleful and portentous sounds, painfully familiar to people who have been at sea. After all the Indians in the circle, except a few tough stomachs, had issued forth into the darkness and returned to their places, about eleven o'clock, the herald went around as before, making a third proclamation:

“Let all mourn and weep. O, weep for the dead. Think of the dead body lying in the grave. We shall all die soon. We were a great people once. We are weak and little now. Be sorrowful in your hearts. O, let sorrow melt your hearts. Let your tears flow fast. We are all one people. We are all friends. All our hearts are one heart.”

For the last hour or so the mourners and their more intimate friends and sympathizers, mostly women, had been collecting in Kolomusnim's quarter, close behind the circle, and preparing their offerings. Occasionally a long, solitary wail came up, trembling on the cold night-wind. At the close of the third proclamation they began a death-dance, and the mourners crowded promiscuously in a great, open booth, and held aloft in their hands or on their heads, as they danced, the articles they intended to offer to the memory of the departed. It was a splendid exhibition of barbaric gew-gaws. Glittering necklaces of *Halotis* and other rare marine shells; bits of American tapestry; baskets of the finest workmanship, on which they

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LINGUISTIC ASPECTS OF YOKUTS STYLE

193 which is in the process of transpiring from one that has already taken place and exists only as a resultant state or condition: a fundamental contrast is expressed in "he is walking" as against "he is in a condition subsequent to walking." Such a distinction is pedantic in English. On the other hand, the number category is treated very casually in Yokuts as compared to English. Plurality need not be expressed in most nouns unless there is some special point to it; the form "house" can do the work of referring to the plural as well as the singular.

121 These patterns, however, are merely the potentialities of style. A grammar deals with them directly, describing their forms and their conceptual functions. It is not concerned with the selective tendencies operating in actual usage to favor certain potentialities and to neglect others. It tells what a language can do but not what it considers worthwhile doing. To the native a grammar is always unconvincing, for it ignores the most vital and intimate part of his language--the intricate network of values, of attitudes and expectancies that guides his selection of expressive tools.

It would be a sentimental presumption to suppose that we, as outsiders, can respond significantly to the values locked within the Yokuts language. The values and anticipations that we have developed in our own language will not be satisfied in Yokuts. In spite of this, we can escape our bias to some degree by following the selective trends of Yokuts as manifestations of the stylistic values proper to that language and by examining the manner in which Yokuts arrives at an integrated style through the exploitation of certain of its latent resources and the rejection of others.

195 A striking uniformity of style is to be found
538 in Yokuts, and the personal narratives collected in the field show the same stylistic qualities as the myths and tales. In these stories there is no tendency to indulge in the elaboration of concrete details. The notions expressed remain on

[182] a highly generalized level. This bareness and
[193] simplicity of expression can be traced to a number of grammatical factors. Suffixation is

193 practically the only grammatical technique of Yokuts that augments the meaning of word roots. The addition of a suffix, however, sets in motion a chain of formal operations. Principal among these are the vowel processes: in addition to occasional vowel changes that occur under special conditions, the root vowels undergo constant changes dictated by an intricate system of vowel classes; and the vowels of the suffix itself must then be changed to harmonize with the vowels of the root. To add the durative present '-an, for example, the roots 'e-pi, "swim," and de-yi,

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- 193 "lead, take the lead," change their vowels in the stems 'ipa--'an, "he is swimming" and diya--'an, "he is leading." But the suffix must also change its vowel when it is appended to a stem of the "o" class: parallel to the forms quoted above, the root yo'wo, "go home," undergoes vowel changes and also affects the vowel of the suffix in yowu--'on, "he is going home."

But all of this shifting and balancing of vowels is completely devoid of any referential function. The vowel changes have a purely formal relevance and carry with them no increments of meaning. They are not like our vowel changes in "sing, sang, sung" or in "man, men," which have a clearly assignable function. They resemble the nonfunctional vowel changes in the stressed syllables of "grateful, gratitude" or "volcano, volcanic." Whereas changes of this type affect only a minute portion of the English vocabulary, in Yokuts they are deeply embedded in the language system and accompany every process applied to the word.

In its organization of morphological elements, Yokuts shows the same disregard for external function. The tightly organized and interrelated classifications of word types and subtypes, of stems, and of suffixes are not based upon any rationale of their conceptual content. These elements are classified according to their phonetic form and the way they behave as morphological units, not according to their meaning.

- 193 Every language possesses a certain amount of formal machinery that does not generate meaning. 194 Of this type are the occasional vowel changes of English, mentioned above, and some scattered consonant changes ("invade, invasion; equate, equation"). But there is a scrupulous and unremitting attention given to form for its own sake in Yokuts. Throughout its grammatical system Yokuts reveals a degree of neatness and consistency in organization, a formal balance and symmetry, that is rare among languages. Although this formal emphasis contributes feebly to the creation of meanings, it is by no means insignificant as a stylistic factor. Formal movements that take place below the level of tangible meanings carry their own esthetic satisfactions. But they are the most subtle and indigenous aspects of a language; they can never be captured in a translation.

- 193 The suffixing system, which bears the heaviest burden of functional work in Yokuts, does not provide the means for an elaborate development of concepts within the word. There are no more than a hundred suffixes in Yokuts. Although English possesses about the same number, it does not rely primarily upon suffixation; such techniques as word order, compounding, prefixation carry as much, if not more, of the functional load. Yet, in spite of the fact that Yokuts depends almost exclusively upon suffixes, it is remarkably restrained in exploiting the

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193 tain notions that are generalized. Although
 196 English is well stocked with words expressing notions of this kind, it also has an extensive vocabulary whose words are packed with delicate overtones of meaning. It can add subtle nuances to the general notion of "walk" by using such terms as "stroll," "saunter," "stride," "pace," "march," "tread," "plod," "hobble," "limp," "toddle." There is nothing like this in Yokuts. A book of Yokuts synonyms would be poor indeed. The language is not well equipped, either in its stems or in its formative elements, to build word units that are conceptually detailed or that express refinements and shadings of meaning.

195 Nor are the broad concepts of Yokuts words sharpened by special figurative uses. A stubborn literalness of reference invades the entire language. The shifts and extensions of meaning that add pungency and vigor to English play no part in Yokuts style. Such phrases as "to strike the eye," "to strike a bargain," "a sharp tongue," "a sharp appetite," "the family tree," "the tree of knowledge" illustrate the English genius for employing terms transferred from their literal sense. But in Yokuts a tree is a tree and nothing more. The language does not permit its words to cut metaphorical capers.

By exploiting the metaphorical possibilities of English words and by drawing upon our vocabulary of finely nuanced words, we can achieve variety and nicety of expression. Manuals of English style are merely underlining the potentialities inherent in the language when they encourage the student in his frantic efforts to avoid repetitions of the same word in close proximity. Although we may regard variety as an absolute virtue of style and repetition as a universal sin, it is obvious that Yokuts cannot be driven in this direction. The broad area of reference covered by Yokuts words gives them a wide range of application, and their literal significance holds them austere within their proper boundaries of reference. It would be flying in the face of these forces in Yokuts to seek variety by ringing delicate changes upon a recurring notion. When a notion is to be repeated, there is no need to avoid verbal repetition. A passage such as, "And he walked home. And his friend also walked home. And the people walked home," however monotonous and slovenly it may appear to English sensibilities, is stylistically appropriate in Yokuts.

192 Yokuts possesses a special class of verbs
 196 which, in contrast to the generalized concepts typical of the language, express notions that are narrowly defined and specific. The following examples illustrate the kind of notions conveyed by this class of verbs.

kubwiyi, "strike a flat object to the ground."
 wipwiyi, "make a slow bending motion upward"
 (as branches bending upward in the wind).
 bidinwiyi, "tumble from a high place."

[P. 6-B]

192 xapap'wiyi, "get spread out in a fanlike formation."
 196 no'mo'wiyi, "make puckering motions in and out."

192 The stylistic possibilities of these verbs for
 195 creating vivid images in a concentrated manner is obvious; but not so obvious to English feeling, which delights in flashes of sharp imagery, is the sense of violence and bizarreness which these verbs suggest to the Yokuts stylistic consciousness.

193 From the perspective of Yokuts, these verbs
 195 are linguistic freaks. Their grammatical form, as well as their content, is anomalous in the Yokuts system. These verbs are composed of two elements, a stem of the verb wiyi, "do, do thus," being added to another stem defining the nature of the activity. The technique of stem composition, displayed in these "do" verbs, occurs nowhere else in the language. Furthermore, a number of the "do" verbs, particularly those referring to specific sounds, contain a stem having

[192] an onomatopoeic force: ga'wiyi, "cackle,"
 tuhwiyi, "spit," uhwiyi, "cough," hi'wiyi, "make a hiccupping sound," miwiyi, "whistle through the air." Such mimetic play with sounds is not only absent elsewhere in the language, but it is out of keeping with the severe formalism of Yokuts. In their meanings, in their form, and in their phonetic mimicry, these verbs seem to be cut to the pattern of a foreign idiom. They are like an ornate Byzantine mosaic set in a Calvinistic church.

192 It is a significant comment on the directive
 195 tendencies of historical drift in language that these eccentric "do" verbs have been leveled out
 197 of most of the modern Yokuts dialects. Only a few petrified noun derivatives are left in these dialects to indicate that the "do" verbs were formerly common throughout Yokuts. Only in one dialect, Yauelmani, have they been found as a fully operative and productive set of verbs. But they have a peculiar status in this dialect: they are regarded as the linguistic property of children.

124 I did not become aware of this class of
 192 verbs until, after two or three weeks of field
 195 work, I overheard some remarks which my informant's eight-year-old son was addressing to himself. Only with the greatest difficulty could I coax my informant to explain the "do" verb which his child had used and to give me further examples of this class. It was evident that he regarded words of this type as being too silly for serious
 [197] discussion and totally out of keeping with the
 [198] essential sobriety of adulthood. Not until some time later did he tell me that these words were used primarily by children. But even after he had overcome his reluctance to discuss the "do" verbs, he was never able to treat them seriously. A spirit of facetiousness always accompanied our work with them.

195 The myths do not contain many examples of the
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195 "do" verbs. As a stylistic device these verbs are limited in their usefulness to contexts where an implication of startling and ludicrous extravagance is appropriate. In the story of Condor and Falcon only two examples occur. The first one describes the ineffectual booming sound made by Thunder in his efforts to move (p. 1), the use of a "do" verb in this case suggesting not only the violence of the noise but its incongruity as coming from so helpless a person as Thunder. In the incident dealing with Crow (p. 1), another "do" verb is employed to refer to his sudden transformation of color. Again the verb adds a touch of characterization, for Crow turns black as a result of stupidly gorging himself with black seeds. Stories dealing with Coyote as a trickster and a dupe offer the most favorable conditions for the use of these verbs. And yet, despite their effectiveness for describing the clownish antics of Coyote, they are not very frequent even in stories of this type. There still remains the feeling that the "do" verbs belong to a lunatic fringe of the language.

171 Something of the same flavor pervades the various sets of reduplicated words in English-- "putt-putt" and "toot-toot," "pitter-patter" and "tittle-tattle," "piggy-wiggy" and "ducky-wucky." Like stem composition in Yokuts, reduplication is so exceptional and aberrant in English that it strikes the native form-feeling as a piece of ingenuous frivolity, proper to childish speech and appropriate on an adult level only when a frivolous reference is intended. But the values which color a grammatical technique are relative to the individual patterning of each language. To reverse the analogy, reduplication is felt as a thoroughly respectable technique in Yokuts, just as stem composition in English, as illustrated in "blackbird" or "noteworthy," has nothing of the outlandish character that it possesses in Yokuts. Even onomatopoeia, whose apparently spontaneous and direct symbolism might be expected to find a universal response, carries a different stylistic tone in the two languages: in Yokuts it is associated only with the eccentric "do" verbs; in English, though it occurs in many of the low-caste reduplicated words, it is also found extensively throughout our vocabulary of image-creating words, such as "clink," "hush," "squeak," "squel," where it serves to sharpen the vividness and specificity of reference.

193 Words are convenient but arbitrary units by means of which to examine the kinds of notions that a language expresses and the style of its expression. The limits of a word are determined by the morphological factors peculiar to each language, not by any notional criteria. Although Yokuts words, with the notable exception of the "do" verbs, tend to sketch only the bare and generalized outlines of a reference, the language possesses syntactic resources for combining words in such a way that its sentences could attain

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193 any degree of notional intricacy and richness.

195 A passage of Macaulay's prose, with its long and involved periods, could be translated into grammatically correct Yokuts. But the result would be a grammarian's idle fancy, a distortion of the syntactic idiom of Yokuts. The language is as diffident in applying its means of elaboration in syntax as in suffixation.

Adjectival notions, for example, can be expressed by means of a simple syntactic device. A noun functions as an adjectival term augmenting or delimiting the meaning of any other noun by being linked in parallel series with it, and theoretically any number of such adjectival nouns can be juxtaposed to the noun they modify. The English predication, "he entered the small gray house," could be paraphrased in Yokuts: *go'binhin țaw gudew pahlikniw*, "he entered the house, the small one, the gray one." But one will search far in a body of Yokuts myths to find any such double use of adjectival terms modifying a noun. With the exception of demonstratives ("this one, that one") and quantifiers ("one, two, all, many"), even a single modifying term is rarely juxtaposed to a noun. Yokuts prefers to make separate sentences of its qualifications. More in line with the stylistic habits of Yokuts would be *go'binhin țaw / 'ama' țaw gudi' / 'ama' țaw yow pahlikin*, "he entered the house.. / And that one was a small one. / And that one was also a gray one."

In the same spirit Yokuts avoids expressing subordinate and superordinate relations between its predications. It possesses particles indicating temporal and modal subordination, such as "when" and "if," and suffixes forming subordinate verbs, but these are syntactic tools that Yokuts employs only on rare occasions. Its favorite device for relating predications to one another is the particle 'ama', that can best be translated as "and" or "and then," an element that achieves only the loosest and most ambiguous type of co-ordination. The great majority of sentences in a Yokuts text begin with this feeble co-ordinator. Occasionally a tighter cohesion is attained by the use of another particle meaning "also, again." But the language seldom goes beyond this in its efforts to connect and relate its predications.

195 These items of syntactic behavior reflect the general tendency in Yokuts to demand a severe simplicity of content from its units of expression. In contrast to English, Yokuts does not pack its individual words with a wealth of meaning, nor does it compensate for the conceptual thinness of its words by an elaborate display of syntactic processes. Notions are sparsely distributed over a sequence of predications, and the predications themselves are broken up into independent, loosely joined sentences.

To the English imagination, rooted in its own habits of expression, the total effect of Yokuts style is anything but stimulating. The mode of expression undoubtedly appears drab, colorless,

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- 195 monotonous. Instead of a sentence structure that is varied, that presents smooth contours in passing from one predication to another, the progression is a series of bumps and jerks; statements are made in the abrupt manner of a telegram. The brevity of the sentences suggests a cryptic style, but one searches in vain for evidences of concentrated expression, for latent implications, for subtle metaphors playing beneath the surface of overt meanings. The broadly generalized notions have a literal reference. But the absence of nicety and richness of expression in Yokuts is not the symptom of meager grammatical resources; it is, rather, the result of wilful selective forces within the language, for those resources which are the most powerful for the creation of meanings and for the development of notional complexes in words and in sentences are employed the most sparingly.

But, by the same token, the stylistic features of English cannot appeal to the intuitions of a Yokuts native. To him English must appear erratic, lacking in those qualities of restraint and consistency which he finds in his own language. He will see no uniformity in the pattern of English sentences: some are short, and some are tediously long; some are lucid and immediately comprehensible, and some are so overloaded with subordinated and sub-subordinated notions, with qualifications and involutions of meaning, that the mind is wearied in trying to

[Text continued top of page 8-B.-Analyst]

NARRATIVE STYLE

- 538 It is not that phase of style which concerns
121 itself with "character building," "plot development," "attainment of effects"--so-called "literary style"--which we wish to discuss here. Only an intense intimacy, such as Professor Lowie's with Crow life, language, and narrators,⁴ or Dr. Reichard's with the Coeur d'Alene,⁵ would permit comment along those lines. Certainly neither Newman nor myself knows what may be the "literary" goals consciously or unconsciously sought in the telling of a Yokuts tale. The style we are concerned with is that which shows on the face of the stories: what materials are used in tale construction.
- 538 The narrative style of Yokuts myths is no less restrained than the grammatical style of
182 Yokuts language. One wonders if thought processes, habituated to precise grammatical forms,
195 conform to an analogous pattern in arranging a
153 series of ideas. The simplicity of the myths
[114] in Kroeber's collection was borne out by my own collection made twenty years later, and corroborative testimony is furnished by Newman's group of Duma and Yauelmani texts.

⁴The Crow Indians, pp. 105-118.⁵The Style of Coeur d'Alene Mythology.

[Text continued bottom of page 8-B.-Analyst]

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- 195 follow the labyrinthine twists and turns. Behind this unevenness of expression there seems to be a strident and feverish energy, obsessed with the need of expressing nuances that could best be left to contextual inference. To the native accustomed to the casual and quiet dignity of Yokuts style, English hammers too insistently upon the sensibilities with its succession of garish images, its interminable sleight-of-hand tricks with meanings that pass through sudden metaphorical changes, its insatiable taste for onomatopoeitic mimicry. The language lacks balance and symmetry even in its grammatical system, which is a tangle of sprawling patterns. And English practises no economy in exploiting its motley resources; it draws upon its forms of expression with a prodigal hand.

Each of these appraisals is based upon the use of an irrelevant frame of values. It is no more valid than applying the principles of realistic painting to geometric art. Each language is like a particular art form in that it works with a limited range of materials and pursues the stylistic goals that have been and are constantly being discovered in a collective quest. Yokuts is a type of collective expression that values balance of inner form and restraint in the representation of meanings. In spite of the spurious impression that can hardly be avoided in an English translation, Yokuts is not a peculiar and imperfect kind of English.

NARRATIVE STYLE

- 538 This simplicity or directness is not so marked
171 in the Western Mono myths; they have a tendency to ramble. There is a difference between a series of self-contained episodes which may be amalgamated as a composite myth or remain discrete, and the episode which depends upon a prior action and in turn leads to another. Broadly speaking, the former is Yokuts, the latter Mono, when their tales achieve length. With Yokuts align Lake Miwok and Pomo of the Central California region, and with Mono align Achomawi-Atsugowi, Shasta, and Klamath along the eastern highlands.
- 538 With few exceptions the stories collected are
773 myths in the sense which Boas has defined.⁶ They are concerned with persons and events of an era before the appearance of man, when birds, animals, insects, and even plants, were active denizens of this world. There are one or two stories of human beings which are really in the myth category. Such is the tale of the man who followed his wife to the land of the dead. It explains the nature of the afterworld, why the dead cannot be visited, just as other myths explain how land was made or how fire was obtained. The characters have to be

⁶Mythology and Folk-Tales of the Indians of North America, p. 378.